

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.



VOL. XXI.

PHILADELPHIA, PA., JULY, 1903.

NO. 7.

Centers for Music-Study in Southern Germany

WÜRZBURG-CARLSRUHE-STUTTGART

By J. FRANCIS COOKE

Vogelwende the Messenger,
Whom to tell the world of ours,
Told his tale to the children,
Under Wüzburg's Master towers.

And he gave the words his treasure,
Gave them all to tell the tale
They should feed the birds at sundown
Dutiful on his place of rest;

There they sang his merry strains,
Sung their lays on every side;
And the poems their voices uttered
Was the name of Vogelwende.

But around the vast cathedral,
By sacred echoes amplified,
Told the birds upon the legend,
And the name of Vogelwende.

—Langfellow

It is safe to assume that the reader is familiar with the remainder of Langfellow's poem in which the wonderful tale so lovingly told of the beautiful bequest of Walthar von der Vogelwende, the most famous of the first artists in musical art in Germany. The old Minister still stands in Würzburg and is in constant use. Passing a few years ago the historical spot, drew a line of study trees, and came to a building hardly less interesting to musicians, the oldest existing music-school in Germany, the Würzburg Royal Music-School. Since indeed we find a most singular admixture of medieval romance and twentieth century progressiveness. The buildings are lighted with electricity and have many modern conveniences, but they are built over the graves of the grandsons and sons of the founders look out upon the courtyard of the cathedral, where for over one thousand years the devout efforts of the church have taken their daily work for study and meditation. Vineyardland, moss-grown staircases seem surrounded due the disfigurement of practice upon the modern grand piano, but the student resting a few moments at a time from the Classics, Theory, Tenor, or Phéppe cannot but find a strange inspiration down his romance-extended mindings, that will never come to anyone as the metropolitan walls of the ornate national music-school. In fact, Würzburg is a city of romance, as much so indeed as Nürnberg, Bamberg, Regensburg, or Bielefeld. It is a city of the buildings, modern towers, electric lights, electric cars, beautiful parks, splendid schools, excellent streets, and an extraordinary sanitary system, somewhat unusual in Germany other, yet a matter of great importance to the health of foreign pupils. Würzburg is really a university city, and a deep part of its support comes from the expenditure of the students and professors. Nestled in the wooded valley of the noble

river Main, with its mountain fortified castle, the Fortress, on the hill, it is a veritable home for drama. A city in which one may secure both rest and inspiration is indeed rare, but such a city is Würzburg. Good reader that Wagner seemed to find his great National Theater upon the hillside where he lives in the left hand.

At the beginning of the last century this school in Würzburg a teacher who was more fortunate than Wagner in securing support for his academy in the old Franconian city. He was Joseph Fröhlich, a native of Würzburg and a musician. His ambition was to breed in his city a music-school in which instruction was to be given guided by progressive pedagogical principles. In fact he added the university to present him to establish an academic branch. The sole treated Mathias had been unsuccessful in a similar attempt, only a few years before, at the University of Leipzig. Fröhlich's branch was founded upon a genuine music school, and its present activity is in celebration of the centenary of the plan of its founder. That Fröhlich later in his life became lecturer upon Pedagogy at the university is an evidence of its standing as an educator, and gives an idea of the view he must have held regarding the importance of a knowledge of a definite course in teaching the art of music.

The Würzburg Music-School today is one of the three German Royal Schools under the protection and practically under the support of the government. The government not only makes large appropriations, subsidizing the fees to a minimum and admitting every German student free, but also provides passage for the professors upon retirement and, as the present has been liberalized, undertaken, what necessary, to provide for the salaries and expenses of the professors in such the same manner as that in which provision is made for regular school-teachers in the government schools. When one remembers how costly the average German music-teacher is paid, is proportion to our American rates, it can easily be seen that, with the generous provisions made by the government and the knowledge of a certain position, musicians are eagerly sought as the government schools, and an opportunity for the government schools often to secure exceptionally fine teachers. Many of the teachers have remained in the Würzburg Music-School a great many years—some twenty five years and over, their attachment to it is such that often of more incentive points have little effect upon them.

The school has now been for over twenty five years under the direction of the present director, Dr. Kiebert, one of the most successful of the scholarly German musicians. Dr. Kiebert is the son of the Würzburg Music-School's reputation for excellence and an entirely successful musician. Associated with Dr. Kiebert in the Würzburg Music-School for over twenty-five years has been Professor Max Meyer-Gieseler, in pupil of Brahms, Liszt, Comaas,

and Willner, who has complete charge of the Theory classes. His reputation, which rests in part on his work for singing societies, has been greatly extended by two operas, as well as by many excellent piano solos that have been in the repertoire of some of the world's greatest pianists, including Liszt, Tausig, and others. Another noted member of the faculty of the Würzburg Music-School is Professor Hermann Käfer, the renowned musical historian, scholar, critic, and musician. His greatest fame rests in the revision of the *Viola* etc., which is distinguished to take the place of the unaccountably constructed viola.

The vocal department of the Würzburg Music-School is under the direction of Hugo Weiser, for many years baritone soloist of the Leipzig Grand Opera. Professor Weiser is an exponent of the methods of A. Engel, of Berlin, and while still a young man, was recognized a brilliant opera singer for his teaching.

Probably the greatest advantage to be secured by students at the Würzburg Music-School is that afforded by young professors and musicians. This school possesses what the present writer considers the finest student orchestra he has heard. At some very interesting concerts the orchestra was composed entirely of students, and by students, and played the compositions of students. Students of all the great academies are played with a style that would put to shame many professional ensembles. Musicians attribute this confidence to the fact that the teachers in the Würzburg Music-School are employed solely to teach, and give all their time to the school instead of dividing it between the music-school and a regular symphony or a royal theatre orchestra.

The Würzburg Music-School has also a fine manuscript library for its students. The programs of the school concerts resemble those of a great orchestra and symphony society rather than those of a music-school. The "St. Matthew Passion" of Bach, the symphonies of Beethoven, Haydn, Mozart, Schubert, and Brahms, the piano and violin concertos of all the great masters, and the oratorios of all writers of importance from Handel down to the present day have been reduced from time to time by the students at public performances.

The great world known of an school in which the plan of school-discipline has been more carefully and wisely prepared or in which the plan is more advantageously executed. There is an aspect to the school that makes the teachers who have been associated in their work for over twenty five years truly love the school and make their pupils with the same spirit. Over fifteen thousand letters have been given in one year, and the regular students consent to only two hours. This alone the proportion of the attention each pupil receives. Each of the teachers gives upon an average twenty-four lessons per week, so that there is only an overworking. The third class of the school has six hundred and seventy regular members, including boarders, or visitors in the school.

In the preceding paragraph on "Music-Study in the Old World" the present writer has not touched upon one of the most interesting features in American music—the school conservatory. In the Würzburg Music-School great attention is given at first and through the course to sight-singing. The students at these classes are accompanied, as the director tells that sight-singing is of primary importance in all pupils. The method used is Willner's extraordinary work in these volumes. To those who are familiar

[illegible]

Nº4214. "See the Conq'ring Hero Comes."
Chorus, from "Judas Maccabaeus."

1

Allegro moderato. M.M. $\text{♩} = 120$.

G. F. HÄNDEL.

The musical score is written for piano and features six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro moderato. M.M. 120'. The first measure of the treble staff includes the dynamic marking 'mf' and the instruction 'grandioso'. The score is primarily homophonic, with the right hand playing chords and the left hand providing a steady bass line. The second system continues the harmonic progression. The third system introduces a 'cresc.' (crescendo) marking in the left hand. The fourth system features a 'rit.' (ritardando) marking in the right hand. The fifth system includes a 'f' (forte) dynamic marking. The sixth system concludes the piece with a final chord. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

ROMANCE.

Edited by Alexis Hollander.

R. SCHUMANN, Op. 28, No. 2.

Einfach. (Semplice.) M.M. ♩ = 100.

a) The melody must be kept clear and songlike. The accompaniment figure in sixteenth notes, is to be subordinated throughout, and particular care be used to avoid accenting the highest notes. There is a second part, in the left hand, which is to be somewhat emphasized in order to bring out the diatonic idea.

b) The thirty second note, F#, is a melody note, and must be so played; so also the D# in the left hand.

c) The bass has here a distinctly melodic character, which should be indicated by a style of playing that can represent the effect of a melodic passage played on the double bass or 'cello; as d), and following measures, note the way the first motive of this bass melody is used sequentially. As this is a rising sequence, a *crescendo* and a *stringendo* may be combined, and maintained up to the *ritard.*

Copyright, 1909, by Theo. Presser, 2.

e) After the right hand has struck the A the left hand will take it (without again striking) and observe the hold. The rest of the piece up to the last four measures should be played in a recitative style with a more animated and warmer feeling.

f) The B#, leading tone to the C# in the bass of the next chord, should be taken by the left hand, thus making possible a better legato.

g) Execution:

h) Take up the fingers exactly as indicated by the note values, so that at the close only the F# and A# may be heard.

MENUET A L'ANTIQUE.

I. J. PADEREWSKI, Op. 14, No. 1.

Allegretto. M.M. ♩ = 144.

SECONDO.

p non legato

Piu mosso.

meno f

Tempo I.

ff

Primo.

Secondo.

a tempo

1. 2.

ten.

ten.

* After D.C. go from first ending to Coda.
Copyright, 1902, by Theo. Presser, S.

MENUET A L'ANTIQUE.

Allegretto. M.M. ♩ = 144.

PRIMO.

I. J. PADEREWSKI, Op. 14, No. 1.

mp non legato

p

1. 2.

Piu mosso.

meno f

Tempo I.

ff

Primo.

f rapido.

Secondo.

1. 2.

ten.

ten.

* After D.C. go from first ending to Coda.

SECONDO.

Musical score for the second part of the piece, featuring piano and violin parts. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *acc.* (accelerando). It also includes articulations like *ten.* (tenuto) and *rall. D.O.* (rallentando). The piece concludes with a **CODA.** section marked *Vivo*.

PRIMO.

Musical score for the first part of the piece, featuring piano and violin parts. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *acc.* (accelerando). It also includes articulations like *con forza la melodia* and *rall. D.O.* (rallentando). The piece concludes with a **CODA.** section marked *Vivo*.

SUMMER IDYL.

Andante. M.M. J. 76.

E. G. ROTHLEDER

Ped. simile

dim.

rit.

a tempo

Ped. simile

dim.

rit.

a tempo

Ped. simile

dim.

rit.

a tempo

Ped. simile

dim.

Copyright, 1902, by Theo. Presser.

Visions of Sleep.

Waltzes.

ADAM GEIBEL.

Tempo di Valse. M.M. J. 46.

1

Sleep, sweet sleep, how we love to sleep. When the dance is o'er and the joys of the evening are end - ed. O those eyes, O those dream - y eyes, How they seem to say "Au re - voir, dear friend!"

rit.

a tempo

dim.

Copyright, 1902, by Theo. Presser.

2

O there is neth-ing so charm-ing as dans-ing with la dies fair,

Hum-ming a mel-o-dy walk-ing so grace-ful-ly light as air. All is got

com-pa-ny, all in sweet har-mo-ny, stop we keep; But when the dance is o'er

still we see more and more vis-ions of sleep.

p *mf* *f* *dim.* *ff*

1. 2.

3

f *mf* *f* *mf* *f*

p

f *mf* *f* *mf* *f*

mf *mf* *cresc.* *f*

1. 2. *rit.* *mf a tempo*

f *mf* *f* *mf* *f*

f *mf* *f* *mf* *f*

cresc. *f* *mf* *f* *mf* *f*

A MERRY MOMENT.

DANCE.

GEORGE DUDLEY MARTIN

Moderato, M.M. ♩ = 112.

p *f* *rit.* *cresc.* *Trio.* *p* *rall.* *p a tempo*

MODERN STYLE DANCE.

Edited by W.P. Mero.

Tempo di Polka, M.M. ♩ = 116.

E. ANTREAS, Op. 54.

p *f* *cresc.* *Trio.* *p* *rall.*

TRIO.

Musical score for the first system of 'Polka Caractéristique'. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a variety of dynamics including *mf*, *f*, and *ff*. There are several measures with triplets and a section marked '1.' and '2.'.

Nº 4209

POLKA CARACTERISTIQUE.

Edited by W.P.Mero.

WITH WHISTLING REFRAIN.

FRANCIS POPE.

Tempo di Polka. M.M. ♩. 116.

Musical score for the second system of 'Polka Caractéristique'. It continues the two-staff format with dynamics like *ff*, *f*, *p*, and *legg.*. A section is marked 'subito pp' and another 'ff'. The system ends with a section marked '1.' and '2.'.

Musical score for the third system of 'Polka Caractéristique'. It continues the two-staff format with dynamics like *p*, *ff*, and *pp*. A section is marked 'Trio.' and another 'Whistle and pp'. The system ends with a section marked '1.' and '2.'.

IRISH LULLABY.

FRANCIS A. FAHY.

ALICIA ADÉLAÏDE NEEDHAM.

Andante cantabile, M.M. = 80.

lan - na mach-ree, cing clos - er to me, Now the day - light has flown, And the
 Oh, to and fro on my bo - som of love, Like a bird on the bough of the
 Oh, weeshie hand - ies and mouth of the rosel My share of the world in his

pale stars are peep - ing, While a hush - o falls o'er the
 white ha - zel swing - ing; While a hush - o falls from the
 warm nest is ly - ing, While a hush - o falls as the

land and the sea, And a lul - la - lo from the far hills creep - ing.
 skies up a - bove, And a lul - la - lo are the fai - ries sing - ing.
 blue eyes close, And a lul - la - lo on the night - wind dy - ing.

Sleep, Sitho-reen bawn; sleep on till dawns; An - gels their watch a - bove you
 Sleep, Sitho-reen bawn; sleep on till dawns; Peace to my heart your sweet breath
 Sleep, flow't of love; sleep, coo-ing dove; Soft - ly a - bove my heart's glad

keep - ing. Sleep, Sitho-reen bawn; sleep on till dawns;
 bring - ing; Sleep, Sitho-reen bawn; sleep on till dawns;
 sigh - ing; Sleep, flow't of love; sleep, coo-ing dove;

An - gels their watch a - bove you keep - ing.
 Peace to my heart your sweet breath bring - ing.
 Soft - ly a - bove my heart's glad sigh - ing.

Ending for verses 1 & 2. Ending for verse 3.
 3. A.

No 4132 ONE SWEETLY SOLEMN THOUGHT.

PHOEBE CARY.

DUET FOR SOPRANO AND TENOR.

R. S. Ambrose.
Arr. by P. A. Schuster.

Andante.

SOPRANO.
One sweetly solemn thought Comes to me o'er and o'er: I am near-er home to-day Than I've

TENOR.
ev-er been be-fore. Near-er my Father's house, Where the ma-ny man-sions
Near-er my Fath-er's house, Where the ma-ny mansions

cresc.
be, Near-er the great white throne; Near-er the crystal sea; Near-er the bounds of

cresc.
be,

cresc.

life Where we lay our bur-dens down; Near-er leav-ing the cross; Near-er gain-ing the

crown. But, ly-ing dark-ly be-tween, Wind-ing a-down thro' the

But, ly-ing dark-ly be-tween,

night, Is the si-lent, un-known stream That

Wind-ing a-down thro' the night, Is the un-known stream That

leads, at last, to the light. Fath - er, be near when my

feet Are slip - ping o'er the brink! For it may be I am

rall. near - er home, Near - er now, than I think. *pp* A - men.
rall. *pp*